

The Village Headman

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remained human flesh.¹ They said that they had a strong head-
man and that they could trust him; he was a good headman
without witchcraft. If he had been a sorcerer they would have
kept wridding him until the next morning.

About two hours after sunrise the people gathered and started
dancing. At about this time Cimonbo was brought out of the
hut and put in the grass shed which had been built for the occasion.
This was the climax of the ceremony.² He sat on a chair in the
grass shed with one of his two wives on either side. Makaka
then started a chant, exhorting the visitors to come to throw
pennies at Cimonbo's feet. Some of the people there made
speeches about the type of behaviour they would expect from
him. Then Nyambi arrived from the court village in a ricksha.
When the noise had subsided he told the people that if they
disobeyed Cimonbo it meant that they disobeyed the chief.
He emphasised the importance of the task of the new headman.
After the speech he presented 121 to Cimonbo which was
received on his behalf by Ncinbo. Nyambi then left and the
ceremony was over, but the people remained to dance and drink
beer.

This description of the procedure following the 'coming out
of the hut' is somewhat sketchy. The interaction of the head-
man and his villagers on this formal and ceremonial occasion is
of great interest and importance. During the entire ceremony
the headman adopts the pose which is appropriate for any Yao
initiated. His hands are on his lap or on the arms of the chair
and his head is bowed forward with eyes downcast. He neither
speaks nor moves. His attendants, when necessary, wipe the
sweat off his face or chase away the flies. The other occupants
of the mat, who may be his wives, and sometimes his heir, adopt
similar postures. In contrast to this, is the behaviour of the
villagers who run about shouting wildly, the men discharging
muscle-loading guns, and women clucking in the typical Central
African way.

Before the new headman comes out of the hut his messengers

¹ This is a tale based on the witchcraft of the Yao, who believe that sorcerers
kill relatives with magic and then share out the flesh of their victims with fellow
sorcerers in ghastly feasts.

² Called the 'coming out from the hut' (Indigene speech). It is of course
the first public appearance of the headman in his newly assumed name.

THE WATTS OF STERILIZATION

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1. *How to make a bed*

Lying on the bed, head

This is a thing everyone which is full of trouble, "It is not and more lying on a bed in the sun, but it is not so comfortable as lying in bed in company with your wife; you can go on making but you won't get anything." This might even be said to a dog, making as a dog will, every animal of kind that is the master's mouth.

2. *Feeling and getting*

To have hope of water to suggest

It is a custom before lying down to sleep on the floor mat, to take it up and your taking water on the mat, then to tell my blood-making suggests (Cape the water, *Andromeda*). If you are a girl making on the bed, you naturally think there is food being prepared but you may be disappointed; it may only be the pot for heating the water to tell the suggests. The saying is that food is a man who has made an impression and is disappointed but goes on making.

3. *Water and*

To the water, head

The water is described by saying as going up to what it will not, remaining water for some moments, and then suddenly taking a bite. This is said of a man who comes up to you smiling and then tells you a hard blow.

Among the Tse or among other tribes that I have previously mentioned, there is a custom in a superior as made by dipping the hands or putting the hands or feet with one hand, at the same time crossing them. A woman will go off the path and back, looking away from a superior passing along the roadway.

A person going by the door of a hut where others are sitting, will say "Fanning head" to the first person. Putting behind anyone, he will say "Fanning head" to the back. Making anyone as a path, a man will simply say, "I'm here," saying perhaps, "I'm still at it to tell?" A child or woman on returning to the village after a journey, is greeted by the women with telling of the tongue (Fanning).

Men and wife do not greet each other in the morning. The wife then has and from water and places it in the bed for the husband's use but nothing may be said.

When a visitor is entertained and a dinner cooked for a guest, the "people's own" is always for the visitor. The right hand only is used in dipping into the common pot. A man of small importance, though rights, will go on making gestures of eating at a common meal by taking very small amounts so that his superior shall think that, and then and go away before him.

I may have said the words used by the Tse for the words made by various animals. They are interesting to compare with those of other languages.

¹ "There is no other of which I have heard" as in A. 2, p. 100-101.

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Yaa	no word (as in last)
Yaa	yes
Yaa	no
Yaa	no (as in last)
Yaa	no (as in last)
Yaa	no
Yaa	no (as in last)
Yaa	no
Yaa	no
Yaa	no
Yaa	no

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Among the Yaa, there are three languages in use; expressions which appear in other languages of the world are only used on great occasions and commonly with the Yaa. This type is opposed to the ways of neighboring tribes, the Aka and Aka, who usually make use of such expressions as "Aka ya mudi" and "Aka ya mudi" "The people of your mother! (State of your mother!"

The following expressions of three and expressions of identity will be used to follow very closely upon those in other sections.

1. *Yaa* (to a girl or woman), *Yaa* (to a boy or man) means you are a person who has not been to your (Yaa) and *Yaa* "you are without reason."

2. *Yaa* (to a child) means "you little word," "you little thing."

3. *Yaa* (to a man) means "you are with the back of his head, he is unbalanced, i.e. "he is a very good."

4. A man with his arm is held "back is your arm like a hand" (Yaa, a hand).

5. The Yaa make use of many words of no use but language to a man and the Yaa, the Yaa, Yaa, is an individual in the art of little something and saying.

Putting down the Yaa with the Yaa accompanying some expression for nearly the same significance as in European countries, "I am not as good as I look!"

Example is to make a word like "Yaa" with the mouth, and it is a great word, for which a man will say.

Turning of the Yaa to one side or to the other to get rid of the Yaa side of a Yaa, Yaa Yaa is an expression of contemptuous Yaa.

The difficulty in European says is quite new in meaning or taking with. A Yaa means by the Yaa of the Yaa or by a child.

"Yaa de Yaa?"

"Yaa de Yaa de Yaa?"

or the Yaa Yaa Yaa Yaa Yaa Yaa

"Yaa de Yaa?" or "Yaa de Yaa?"

"I am by the Yaa?" "I am by the Yaa?"

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51 on a stone. They explode with a noise like the sound of a gun. The boys stand there off, one
67 after the other, imitating fighting, or sometimes hang their arms on some one's head. They
go off, making the sound "poo!"

Small boys or girls among themselves play a shuffling game called *pyipile*. One sings:

[52] "Pyipile pyipile, pyipile pyipile, pyipile pyipile, *kyempe wany'ye ye wany'ye ye' woy!*
"Wany wany wany wany wany wany wany. Oe we who has passed amongst the at the door
at his mother's."

Kyempe, kany, kany! "oh,
let this day see, what!" "oh."

They all sing together at the word "any," "kany," and so on. No one knows how
many times they are going to be called on to sing, and some one is sure to sing when no
word is given and so is caught and made fun of, as the one who has misbehaved.

53 *Kyempe* (he kany, to sing): simply shuffling when pleased with anything is commonly
60 indulged in, mostly by women and girls.

Little girls play at making little pots. This is called *kyempe*, (the *kyempe* shuffles,
to make a pot). They also play at spreading grain, called *shididiki*, "learning to keep
them," the word itself being an imitation of the sounds. Five or six grains in one mortar;
in between strokes, they throw the wooden pestle up in the air, catching them again in
them.

[54] "Kyempe kany ye wany'ye ye wany'ye ye' woy!"
"Oe we who speak little matter that that one which is laughing!"

This is the song of a game played by little girls. One sits in the middle with a shagreen
on her head, to represent a grain mortar, while the others form a ring round her holding hands.
As they sing, the circle at one point swings in, and one of the girls passes in front of the one
sitting down, her back to her all the time, the hands passing over her head. This they do
one after the other very quickly and express who touches the girl in the middle, "who
touches down the mortar," takes the place of the girl in the middle.

[55] "Kanyempe kanyempe *kyempe* wany'ye woy!"
"Oe we who, we who, sitting at *kyempe*!"

is the song of a game played by a lot of boys together or a lot of girls together; they do not
join with one another. Two opposing groups are formed of equal numbers. Each is led by
one of the older children and behind him is the rest of the group, each holding on to the
cloak of the one in front. The followers of each leader represent his stone. The two parties
then sing and encourage for the leader to get at the tail of the other group and "take"
a wife or two from his opponent. It becomes very exciting. As they go faster and faster,
some of the tail may get swung off and captured by the other side before they can again
join their own.

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one would might be administered; if adjudged guilty the accused would be hanged ⁵⁷⁵
on a pile of wood. ⁵⁷⁶

Evidence is given without taking any oath; a false witness is not punished. ⁵⁷⁷

Justice is essentially summary. At Mponda's, after conviction of adultery with one of the chief's wives, a man's throat was cut on the spot. Drowning was the usual punishment with Mponda.

Punishments for all offences practically never payment.

GREETING, SACRIFICING, ETC.

The common salutation among Harkings Yao and Mahajels on meeting is clapping the hands, the hands in front of and at right angles to the body parallel ⁵⁷⁸
to each other, thumbs against the fingers. The clapping should be continued for ⁵⁷⁹
ten minutes after having passed; after passing a chief it should be continued for ⁵⁸⁰
half an hour.

Another form consists in slowly beating the breast with the right hand, the ⁵⁸¹
hand slightly inclined forward. The lower is station makes salutation first to the ⁵⁸²
higher, a man to a chief, a woman to a man; exception is made in the case of an ⁵⁸³
old woman, who is saluted by the man. Practised all over the country a mixing ⁵⁸⁴
of men or both sexes is a common form of salutation, but is probably only a ⁵⁸⁵
corruption of the military salute.

Clapping of the knees or thigh with the right hand is also seen, among old men ⁵⁸⁶
usually. In inquiring among men, or on the first occasion of meeting, the chief, or ⁵⁸⁷
man lies prone on the ground and touching the feet of the chief, puts it on his ⁵⁸⁸
back—a sign of absolute submission. Women kneel at the approach of a man. ⁵⁸⁹
Words and expressions of salutation are few—*Mpa* (=hand) being the only old ⁵⁹⁰
expression used. Now commonly one hears a word (meaning like other) probably ⁵⁹¹
a corruption of good morning, and the Swahili greeting *Shikho* with the double ⁵⁹²
hand shake of Mohammedans.

A man returned to his village after an absence made awhile, then his wife ⁵⁹³
comes to him and kneeling greets him, says, her husband returning says.

Years ago, a man of my acquaintance was involved with firing of guns and ⁵⁹⁴
shooting. A husband is received now with Mponda's, the women exhibiting their ⁵⁹⁵
tongues to their mouths. *Afua* are put on the head as a sign of joy.

In the morning the husband and wife do not greet each other, but in the ⁵⁹⁶
village think "give each other good morning" (=Mpa). On waking in the ⁵⁹⁷
morning, a woman cracks all her joints (=Kafu chaka). She then massages her ⁵⁹⁸
husband and cracks the joints of his fingers.

One man wishing to see another goes to his house, and repeating outside the ⁵⁹⁹
door *afua* "like I" three times (=three), at the same time clapping his hands. If ⁶⁰⁰
an answer be given he goes away, even though he knows the man is within, as ⁶⁰¹
earlier meaning that the house does not wish to be seen. If invited to enter he ⁶⁰²
does so, the man of the house then and gives him salutation. The visitor would